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AMERICAN ART NEWS.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The American Art News Southern Circuit Traveling Exhibition of American Oils which closed the first display of its series at Nashville, Tenn., Saturday night last, has been transferred to Atlanta, Ga., where it will probably open on Monday or Tuesday next, November 19 or 20, to continue two to three weeks. The interest in the exhibition at Nashville grew each day of its continuance there, and the galleries were thronged all the last week. Several good sales were made, and most gratifying press and public notice was extended to the enterprise. From Atlanta the exhibition will probably go to Knoxville, Tenn., about December 10, a stop not contemplated in the original schedule.

We are informed by the Art Students League that, contrary to published reports in the dailies, the League bookkeeper did not faint when arraigned there on the demand of Mr. Anthony Comstock that the male officers of the League who were taunted by Mr. Comstock with trying to hide behind a woman's skirts, made effort to be substituted for the woman bookkeeper, but for some legal reason could not be so substituted, probably because the warrant of the arrest was made out for her. It is only natural that the men of the League should resent the aspersions cast upon them, and we gladly give place to their statement.

A valued correspondent informs us that we were ourselves in error in our editorial effort to correct what seems to be some general ignorance regarding the art tariff, last week. He points out that the present duty on all paintings from France, Germany and Italy is 15 per cent., and from all other countries 20 per cent. In other words,

France, Germany and Italy are favored nations in the matter of art importations.

The postponed monthly talk and meeting of the newspaper representatives at the Metropolitan Museum took place on Thursday of last week, too late for detailed mention in last Saturday's Art News. There was shown at this meeting a portrait by Holbein, bought with money furnished by several private contributors, whose names will be later announced, and with some of the Rogers Fund money. It is understood that the picture cost the Museum in the neighborhood of \$45,000. The portrait, a half length, half life size, belongs to the artist's early Basle period. It is painted in oils on paper, and depicts a young man apparently wealthy and dressed in the costume of the period. The picture was painted in 1517, when Holbein was only twenty years old. Another picture, assigned to Van Dyck, recently acquired by the Museum from the Rogers Fund, is an allegorical three-quarter length, life size figure of Neptune, depicted as a nude and bearded fisherman holding aloft a platter heaped with shell fish. The painting, which was formerly attributed to Rubens, belongs, it is said, to Van Dyck's Genoese period, when he was influenced by Rubens.

Other acquisitions to the Museum, made public at last week's meeting or through the Bulletin, are a fragmentary statue of Eirene, or the Goddess of Peace, discovered in the Villa Patrizi at Rome in 1903; a book of pure gold, made in Anam, Cochinchina, a fine example of the goldsmith's art, and presented by Mr. Samuel P. Avery; a collection of peasant headresses, and the original manuscript catalogue of the collection of portraits of Washington, Franklin and Lafayette, made by Wm. Henry Huntington, and presented to the Museum by Mr. George A. Lucas, an honorary Fellow of the Museum, long resident in Paris.

A special cable from London to the New York Tribune says: "Two fine portraits by Frans Hals, now exhibited at the Agnew Gallery for the Beuolent Fund, will go to the Metropolitan Museum in New York at the end of the year. J. Pierpont Morgan owns them. They are portraits of Heer and Vrouw Bodolphe, painted in 1643, and were the best pair in the French collection, containing six of Hals's works, which has been recently sold. They are as good as anything in Haarlem. It is stronger and more vital portraiture even than the pair of portraits at the National Gallery, and is rivalled by "The Laughing Cavalier" in the Wallace collection only in interest of subject. They will be a splendid addition to the Museum. Between them at the Agnew show hangs a brilliant Gainsborough, which is also going to America after Christmas, having been sold to a private collector. It is a portrait of the two sons of James Tompkinson."

Herr W. Greter writes to the Paris Herald in the name of Dr. Bode, director of the German Imperial Museums, saying that Dr. Bode and the Emperor are not engaged in a petty conspiracy against the private art treasures of Germany, nor have they the slightest intention of preventing private art property from being exported, nor is there any question of an European art coalition against the United States.

OBITUARY.

Samuel James Kitson, the sculptor, died last week in New York. He was born in Huddersfield, England, in 1848. In 1871 he went to Rome and entered the Academy of St. Luke, where he spent ten years, and won four prizes for sculpture. In 1881 he was induced by his brother, who had established himself as an architect in New York, to come to this country. On the steamer he made the acquaintance of Ole Bull, the violinist, and did a bust of him, which is now in Cambridge. He also met Henry W. Longfellow and made a portrait bust of him. William K. Vanderbilt commissioned him to do the sculptural work in his new house at Fifth Avenue and Fifty-second Street. He also did the frieze on the north side of the Soldiers' Monument at Hartford, and a bronze medallion for the Sheridan Monument at Arlington, Va., and many busts and bas reliefs. He became a Roman Catholic in 1889 and much of his subsequent work was of a religious character, including a bust of Cardinal Gibbons for the Catholic University, a statue of the Sacred Heart, and two works for the cathedral presented to the city of Richmond by Mrs. Thomas F. Ryan—a statue of the Blessed Virgin and a bust of Christ.

CHICAGO.

Halsey Ives of St. Louis will soon hold a unique exhibition of the works of ten American artists. He has chosen only representative painters, and each will be represented by an equal number of works—ten in number, making one hundred works in all. Four Chicago artists have been invited to participate namely, Oliver D. Grover, Charles Francis Browne, Frederick W. Freer and Ralph Clarkson.

Alphonse Mucha's exhibition of posters has been moved to a more convenient gallery in the Art Institute close to the current exhibition of American artists. Mucha's popularity as a social lion has been marked. Another reception in his honor given by the Chicago Society of Artists this week brought out all the students and faculty of the school. The Palette and Chisel Club will entertain the artist at an informal smoker on November 17. The club reception room will be converted into a Bohemian café.

Two copies of frescoes of the Boticelli school, the originals of which now hang in the Louvre have been added this week to the permanent collection of the Art Institute. The copies are by Mary F. MacMonnies.

An interesting exhibition of the week, given in a private residence in La Grange to invited guests, was made up of a collection of the recent works of Adam Emory Albright, the painter of country children. About thirty-five canvases were shown, half of that number having been painted during the past summer in several rural towns near the city. Albright's originality in treatment, and the simplicity, the ingenuousness and charm of his little bare-footed subjects have lifted him to the front of representative western artists.

The special exhibitions now being held in prominent local galleries consist of a collection including Sir Thomas Lawrence, Sir William Beechey, Ferdinand Bal, Corot, Dupré, Jacque and Diaz; a collection of Haig etchings; a collection of water colors by Sidney Yard of San Francisco; and a fascinating group of Edgar Chahine's Parisian street studies.

At Bologna a valuable Etruscan vase has been stolen from the Museum.

ART IN NASHVILLE.

Nashville, Tenn., Nov. 15.—True to the spirit of the elder South, Nashville is still a city of homes. The flat and the apartment house have not yet to any extent made their pernicious entrance into the domestic life of the city. Many of these residences contain interesting, and, in a number of cases, valuable works of art. One of the most attractive of these homes is that of Gen. Gates P. Thurston, which is rich in many ways in gems, books, Indian archaeology, etc., but richest of all in fine paintings. Among them are to be found examples of the work of Wyant, of Oertel; a portrait of Washington, by Peale; an aquarelle by C. W. Harvey, a Brenner and pictures by Miss Weeden, Dury, Demonceaux and many others. Dr. G. W. Hale also possesses an interesting collection of paintings, among which are examples of Herkomer, Granville Smith, Irving Wiles, Henriette Ronner, E. J. Bissell, Hankins, Oertel and Mrs. Newman. Dr. Gordon White has some splendid examples of the work of Mytteis, Scheter, Chambers, Boggs, Bazane and Schrader.

Among other valuable art works in Nashville may be mentioned paintings by Whittemore, Cecilia Beaux, Rhoda Holmes Nichols, R. T. Richards and Elizabeth Nourse, owned by Mrs. J. Hunter Orr; Healy's portrait of Andrew Jackson, the property of the Hermitage Association; a Hamilton Hamilton and Champney, owned by Mrs. E. W. Cole; a Leutze and Parsons in the home of Major E. B. Stahlman; Rocky mountain landscapes, by Harvey Young, owned by Mrs. S. J. Keith and Mrs. Percy D. Maddin; a Luke Fildes, owned by Mr. Ben Lindauer, and portrait of Cornelius Vanderbilt, by Carroll Beckwith, and landscape by Fournier, owned by the Vanderbilt University.

It is impossible to do justice to Nashville art and artists without touching upon the influence of Mr. Theodore Cooley, whose death last spring was a shock to all of his friends. Nashville has never produced a man who had the cause of art so profoundly at heart. Although not a painter himself, yet it was merely a lack of the means of expression, for if ever a man possessed the temperament of the artist Mr. Cooley was that one. True to this inclination he devoted all of his splendid enthusiasm to this dear cause. It was his endeavors that contributed largely towards making the art exhibit at the Tennessee Centennial such a pronounced success. No one can measure the influence this man had, an influence that is not yet clearly understood nor recognized, but which will grow more and more realized as the South finds its artistic renaissance. It is particularly suggestive that the last public work of Mr. Cooley was the assembling of the exhibit of last spring, 1905, the labors of which, perhaps, hastened his death, and that his last wish was the gift of his collection of paintings to the art department of the University of Nashville, the success of which was a cherished thing to him since its inception.

E. W.

The Earl of Carlisle, chairman of the board of trustees of the National Gallery of London, accompanied by his daughter, Lady Dorothy Howard, has been in New York the past fortnight and has made a visit to and a careful study of the Metropolitan Museum, and the best known private and dealers' galleries in the city.